SACRED DANCE GUILD
JOURNAL
WINTER 1997
VOLUME 39, NUMBER 2

# Dancing Spirit of the Mountains • Sacred Dance Guild Festival '97

**July 11-16, 1997**
**Lake Junaluska Assembly in the North Carolina Blue Ridge Mountains**

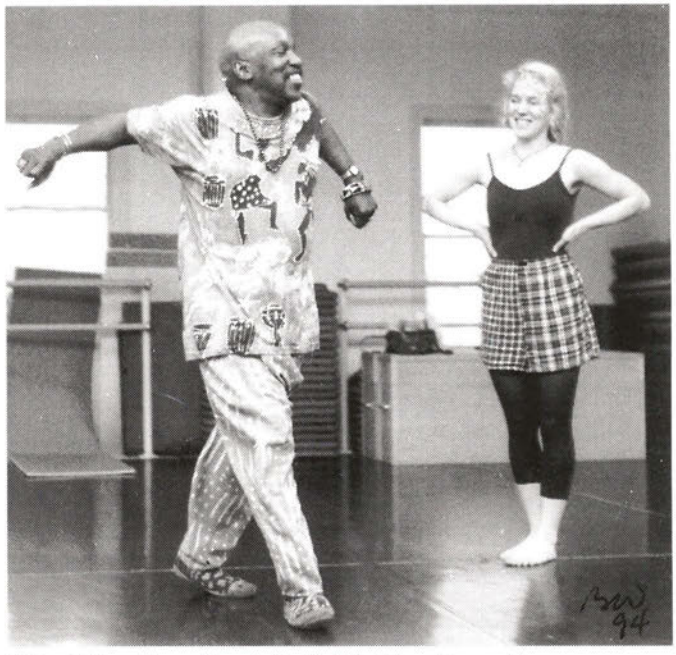
**Sue Johnson,**
**Festival Chairperson**

*How beautiful upon the mountains are the feet of those who bring the happy news of peace and salvation. — Isaiah 52:7*

The beauty and serenity of the Blue Ridge mountains rising above tranquil Lake Junaluska provide a glorious setting for Festival '97!!! Nature, earth, water, sky, flowers, mountains... these are only a few of the elements from God's splendid creation that will touch us, move us, and connect us.

How will you be touched, moved, and connected? The faculty and workshops will indeed provide the atmosphere!!!

Major presenters include:



Arthur Hall working with a student in his African Dance class.

**Arthur Hall**

An internationally known dancer and choreographer, Arthur Hall founded the Afro-American Dance Ensemble in Philadelphia. He has been a movement specialist for the National Endowment for the Arts and an Instructor of Dance at Dartmouth College. Renowned for his outstanding choreography, Arthur Hall's professional interest in African and Afro-American dance has taken him around the world, sharing dance with young and old alike.

**Moving In The Spirit**

Leah Mann and Dana Phelps Marschalk, founders of Moving In The Spirit, work with inner-city youth and use dance as a strong influence to building positive relationships. Their innovative workshop for Festival '97, "Holding Up the Sky," will enable participants to experience sacred spaces from the inside out, through partnerships and journaling, Interplay, and release techniques.

**Mary Arpante Sunbeam**

Mary Arpante Sunbeam, an Eastern Band Cherokee, is a poet, dancer, herbalist, storyteller, and educator in cultural diversity. She is nationally recognized for courses she has designed and presented. Among her courses are those pertaining specifically to Native American culture. She is president of Positive Education, whose objective is to teach people the art of unlocking the power within themselves, and reaching their highest level of consciousness and humanity.

**Tokiko Hiyama**

Tokiko Hiyama descends from a long line of teachers and masters of traditional Japanese music, dance, and martial arts. As a dancer and musician, she blends her traditional Zen Buddhist background with her more recent Christian spiritual experience. Her workshop for Festival '97, "Yume No Mai — Dance of Dreams. Oneness with God through Dancing with Nature," will be a creative experience of harmonizing with nature and recreating our connection through guided meditation, integrated movement, and healing.

Other movement activities are scheduled to include: Dancing the Mountain, Yoga, T'ai Chi, Dancing Spirituals, Isadora Duncan technique, Mime, Movement Theater, Improvisation, and African American storytelling.

Bring the entire family!! This year we will have an activity schedule for youth. What a wonderful family vacation idea!!!

You will also have the opportunity to learn more about the history and beauty of this part of America. Perhaps you'd like to visit a Cherokee Reservation; or tour the Biltmore Estate, where novelist Thomas Wolfe grew up in the early 1900's. And if you bring your hiking boots, the mountain trails await!!

Registration brochures will be mailed in February. For those making their travel plans early, the closest airport is in Asheville, North Carolina. More details on shuttle van service will be in the registration brochure.

Need more info now? Check out the Sacred Dance Guild's web site at the following address: http://www.us.net/sdg

You can also contact: Sue Johnson (703) 641-5963, Joann Flanigan (205) 881-8171, Cyndy Taylor-Ward cyndy@us.net

Scholarships are available. See page 2 for details.

# Sacred Dance Guild Scholarships

We have scholarships available to help SDG members attend Festival '97 at Lake Junaluska. Our funds are growing but are still somewhat limited. Although the funds are not large, we can help a few members go to the festival.

Please send an application, as noted below, to Annette Dukes, 196 West Club Boulevard, Lake Toxaway, NC 28747. Deadline for receiving applications is March 1, 1997. Those receiving scholarships will be notified by April 1, 1997 of funds available.

**Sacred Dance Guild Scholarship Application**

Any member of the Sacred Dance Guild is eligible to apply for a tuition scholarship for Festival '97.

It is important that the awards benefit not only the recipient but also those with whom the recipient is involved on a local, regional or national level. Scholarships may also be awarded to an individual in recognition of contributions currently being made to sacred dance.

Recipients of scholarships will be expected to assist with various tasks at some time during the Festival.

Please complete the form and mail by March 1, 1997 to: Annette Dukes, 196 West Club Boulevard, Lake Toxaway, NC 28747:

**For your application to be complete, all of the following must be answered.** If an application is not complete, it will not be processed.

1. Describe your current activities in sacred dance.
2. List briefly any training you have had pertinent to your work in dance and worship.
3. How do you think you will benefit from attending this National Festival?
4. How would you plan to share your experiences at the Festival in your local or regional area?
5. Will you be able to attend the Festival whether or not you receive a scholarship?
6. What is your current involvement with the Sacred Dance Guild?
7. Please ask one person who is familiar with your work in sacred dance to write a letter of recommendation. This letter must reach Annette Dukes by March 1, 1997.

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____

# Editorial

The years do roll by, sometimes fast, sometimes slow, but always moving! Here we are ready to begin a new liturgical year! Advent is a time of preparation, both secular and religious. Somehow, because I have lived through many Advents, I see you all emerged in this preparation for the event followed by the even greater celebration of Christmas. May each of you enjoy the sometimes painful but often joyful rehearsals in this yearly renewal!

As I have been busy editing this *Journal*, I realize how important it is to get to you all that I possibly can of the worship services/workshops that you create through dance. Much comes to me through ordinary mail and telephone. (Yes, my son has e-mail so no doubt I will begin to receive through that form also.)

Thus, I must share with you two ideas that come to my mind: As you probably are aware, the vote on the logo was a three-way tie. I would like, as your Editor, to throw in my immediate reaction. I feel the "design" that we have been carrying for some years now on the *Journal* is most appropriate. It is direct; it has total information; it is simple; and the design is "ageless".

Second idea: Since one of our readers would like to explore "ways to make (the *Journal*) more creative," I am suggesting that some of you readers send me notes on this. Since 1972 when I took over the editing, the *Journal* has undergone many changes. My only note on this item is that my feeling through the years has been that SDG readers want to know what others are doing and ways to start, expand and sustain their dance in worship. Do write me!

The theme of the Spring Issue will be "Dancing Spirit of the Mountains". This is also the theme of Festival '97 and should provoke articles from all the leaders of the Festival.

Please continue to send your news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and your news from regions and chapters to Director of Regions and Chapters, Denise J. Dovell, 947 Mt. Rose St., Reno, NV 89509. The deadlines are August 15, November 15, and March 15.

May your New Year be Dancingly Glorious!

SACRED dance GUILD

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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Policy Statement. The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official Address: Sacred Dance Guild, Post Box 335, Bemis Court, Marlborough, New Hampshire 03455. Headquarters Address: Joann Flanigan, 1004 Brook Ridge Circle SE, Huntsville, AL 35801. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901. (c) Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328.

Corporate subscriptions to the JOURNAL are available for $15. Membership to the Sacred Dance Guild is also available for the following rates: U.S. membership $28 per year, $50 for two years; Canada $31 per year, $56 for two years; Overseas $31 per year $56 for two years; Life Membership $800. Membership includes the JOURNAL published three times a year; RESOURCES IN SACRED DANCE - An Annotated Bibliography (1991), available separately for $10 plus $2.50 postage and handling; Calendar of Events; Membership Directory, membership in your area Chapter or Region; reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography or membership order to the Headquarters Address: 1004 Brook Ridge Circle SE, Huntsville, AL 35801.

Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

# President's Message

Dear Sacred Dancers:

As I write this, I am preparing for Thanksgiving at home, a journey to New York and Connecticut (to visit family and dear friends), topped off by another journey to Ireland. I will be going with the Patrician Journeys, a travel group I met while Toni' and I were at the National Pastoral Musicians' Conference in St. Louis, MO in 1993. More about a future journey to Ireland with you Sacred dancers in the next *Journal.*

Our October 12th Executive Board Meeting began with the arrival of Annie Zahradnik, Sister Barbara Eppich, and Carla Kramer who flew in from Ohio, and Mary Jane Wolbers from Pennsylvania. Lavinia Tomlinson and Judy Styles drove over from Florence and Decatur, Alabama. After a tour of the Space Center and a brief glimpse of Huntsville, we settled down for a chili supper (ask Sister Barbara how hot it was...) and a review of the reports.

Dancing the 23rd Psalm the next morning at my St. Mark's Lutheran Church in Huntsville following a day and half of reading reports, hiking the SW slope of Monte Sano, eating pizza, attending Mass at Redstone Arsenal, rehearsing our dance, eating spaghetti, and discussing SDG business was, as Sister Barbara wrote "...a neat prayerful ending to a great weekend."

By now you have probably read or heard that the vote for a new logo was a three-way tie. The Board will take this matter under advisement at the February 8th meeting in Atherton, California. In the meantime, please open discussions at your Chapter and Regions meetings about a logo, and e-mail your thoughts to me by mid January.

If you have been keeping up with Visions 2000 and the 11 Proposals, you will also notice that several of them were voted into the bylaws either at the July 28th or the October 12th meetings. The one Proposal that brought in more comments was the one considering holding festival biennially instead of annually. (It went down in defeat) Allow me to quote one of our faithful festival followers:

"Sacred Dance Guild Festival is my life blood. It is truly the highlight of my entire year and I count on that annual spiritual renewal that happens for me there. The idea of having to survive 23+ months without it would be devastating. I am part of a very small church, and while dance is welcome in worship on occasion, we do not have an on-going dance choir. Besides, when we do gather a group to offer movement in worship, it's not the same as the inspiration which comes from having the entire congregation join in as we do at Festival. Such joy I have seldom known. PLEASE, PLEASE, don't ever even visualize not having Festival every year!!"

That pretty well sums up the feelings of the majority who wrote. Festival is also very dear to my heart, and I look forward to the annual gathering of so many of our members all together in one place, dancing and worshiping in joyous settings. Thanks to all of you who took the time to write to me about this matter.

By the time you read this, you will be into the New Year. Bless all of you for your faithfulness in keeping sacred dance in your hearts and in your community. Please write, fax or e-mail your thoughts to me about the Guild and the direction we need to take in 1997 and beyond. It is still not too late to send your Interest Inventory forms to Joceile Nordwall or to me.

*Joann*

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Typesetting/Design: Stoub Graphics

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**Come to beautiful Lake Junaluska in the North Carolina Blue Ridge Mountains in July for Festival '97.**

# Reconciliation

*by Betty Wooddy*

Reconciliation was the theme of three sacred movement workshops led by members of Alleluia Dance Ensemble, Baton Rouge, LA. Since the participants of each workshop varied from teens to senior citizens, the content and presentation were adapted to the needs of each group.

The first workshop was planned as a two-hour program for teens at St. Aloysius Catholic Church as part of their instruction in religious education. Included in the program were the hymns *Mighty One of Israel, I will Change Your Name*, and *Spirit of the Living God.*

The story of the prodigal child was given contemporary meaning with small group dramatizations of crises situations such as drug abuse, unplanned pregnancy and loss of job. Costumes and lively improvisation enabled these mini-dramas to become powerful tools of learning and growth. Props such as streamers, robes, and masks encouraged the teens to enter into movement with less self-consciousness.

Reconciliation with God, with others, and with the self were the three areas of focus with appropriate songs included in each section. Within each major section the process of reconciliation was emphasized as a journey which included conversion, confession and celebration. As the participants were led through sacred movements of songs and words, they were enabled to experience the process of reconciliation.

The second workshop was expanded to four hours and adapted for women at Christ Episcopal Church, Covington, LA. Among the songs added were *Come to the Water* by John Foley, *Turn My heart* by Lynn DeShazo, and *Lay Your Hands* by Carey Landry.

A dance depicting the stages of grief was used to convey the journey from sorrow to healing. While many of the same songs were used from the first workshop and the overall outline maintained, the presentation was adapted to a more mature participant.

Later the program was expanded to a four-day retreat with daily sacred movement workshops. Since this group included young adults and senior citizens, the content and presentation were adapted accordingly.

Each day was devoted to one aspect of reconciliation with the first day focusing on reconciliation with God. *Abba Father* by Carey Landry, *Come Into His Presence* by the Fisherfolk and *Holy Darkness* by Dan Schutte expanded the program in music.

On successive days reconciliation with others and with self were presented. The theme of the final day was celebration as the culminating aspect of the journey. Songs of victory, joy, and celebration such as *Lift Up Your Head, Let There be Glory, Honor & Praise, By His Grace*, and *We Declare the Kingdom of God is Here* were used.

Perhaps the most memorable aspects for this group were the ones which involved simple movement. *Lover of Us All* by Dan Schutte was played while participants created a collage using objects they selected and placed on a common cloth in the center of the room. After the collage was completed, they circled in prayerful worship while the music continued, reminding them that their lives were works of art.

Another simple but effective piece involved an inner and outer circle moving in opposite directions to the song *We Shall Behold Him* by Sandi Patti. Each person looked into the eyes of the one they passed seeing Christ within that person and prayerfully but silently blessing them.

From recognition and acknowledgment of need to joyful celebration, participants experienced the transforming stages of reconciliation. Healing and greater wholeness resulted from releasing the inner self into freedom through sacred movement.

**Colley Ballou, Don Eldridge and Barbara Tener lead procession.**

## Integrity to Inspire

*by Jeannine Bunyan* (from *Sacred Dance Guild Newsletter*, Southern California Chapter, Vol. 18, Number 4)

Question: "What shall we wear when we dance in worship?" Before answering, I must ask, "Is your service formal or casual — ritualistic or charismatic? Is this a regular service or special celebration? Is dance familiar to your congregation?"

Each religious community has its own identity, and what is worn must be appropriate for it. Some are not comfortable with leotards or bare feet. Some groups prefer special costumes, while others wear regular clothing with a unifying item of stole or sash.

A good general rule is to dress modestly, taking care for adequate undergarments. In determining how closely fitted to the body, be sure to consider the age, physique and skill level of your dancers. High necklines and long sleeves with full skirts or loose trousers provide adequate freedom to move. It may be helpful to take a clue from your pastor or choir.

The most important decision is that, what is worn should reflect the integrity of your dance ministry and enhance its ability to inspire!

# Moving in the Spirit

*by Rebecca Simmons* (from *The Knoxville News-Sentinel*, October 19, 1996, Knoxville, Tennessee

King David danced unashamed before the Lord as the ark of the covenant was brought into Jerusalem.

The Ecclesiastical preacher assures us that under heaven, there is a time to dance.

But the simple joyous dancing of the early believers has long been discouraged by many modern Christians.

Once an outward expression of God, dancing for many years was not considered a spiritual activity at all — especially not in church, during services of worship.

The perception that dancing was evil, sinful and ungodly has softened in recent years. Some Christians are even finding that dance is an effective accompaniment to the worship service and a powerful addition to prayer life.

In religious circles, it's sometimes called praise or liturgical dance. Others call it sacred dance. The graceful, spirited moves are filling church sanctuaries of all denominations.

"When we are dancing, we are praising God out of our innermost being just like King David," says Jean Mabry, who choreographs liturgical dances for the Knoxville-based Benote Tzion Praise Team.

"God is calling his people to dance again," says Mabry. "If God is moving through us in an interpretive dance, he can make people see what he wants them to see."

The Benote Tzion Praise Team is about 10 years old. The team has performed in Knox, Blount and Loudon-area churches. The ecumenical group of about 20 meets once a week for prayer and practice. They come from many denominations — Church of God, Baptist, charismatic and Methodist.

"Most of us are not trained dancers. We try to focus on God and his spirit," she says.

By becoming more skillful dancers, Mabry says, Benote Tzion can serve the Lord with excellence.

According to Mabry, there is no age or body type requirement for praise dance. "It's the spirit that is being called to dance, and the spirit has no age or size."

Mabry has been a member of the International Christian Dance Fellowship for almost 10 years. Through the international fellowship, Mabry has met people from all over the world who are involved in praise dance.

She says the art form has seen a revival over the past 20 years.

Mabry teaches praise dance to around 70 home-schooled children each week at Eastminster Presbyterian Church. She also makes costumes for Benote Tzion. Traditional dancewear companies don't fill their specific needs.

"Dance has been used for seduction, and therefore it's viewed in a bad light," says Mabry.

"We are very careful in what we wear and how we move. Our attire has to be appropriate."

Mabry and others involved in sacred dance agree the modern tradition springs from Israeli folk dancing. Benote Tzion routines contain many joyful Israeli dance moves.

Some dances are done to taped praise music, while others are choreographed around a biblical text or liturgy. Sometimes the dancers lead worshippers in simple rhythmic movements.

Victoria Bolen of Dance Station West in Farragut says she is often invited to participate in liturgical ceremonies and dinners. Her modern dance class has performed praise dance at Farragut Presbyterian Church and Concord United Methodist.

Bolen has performed a liturgical dance at the Jewish Community Center in Dallas and choreographed a piece for performance at the Mormon Tabernacle in Salt Lake City, Utah.

Bolen says, "It (sacred dance) can be creative but at the same time restrictive. The main thing is sacred dance must create the mood for the worship situation. If it doesn't do that, then it can be very distracting or in bad taste. But my experience has been very favorable."

Joann Flanigan, president of the Sacred Dance Guild, only uses live music when her group, the Coventry Dancers, performs at St. Mark's Lutheran Church in Huntsville, Ala. She says taped music is too performance-oriented, and she wants the focus on worship — not the performance.

Like the International Dance Fellowship, the Sacred Dance Guild is a growing organization of all nationalities and religious backgrounds, although, Flanigan says, Christians make up about 90 percent of their membership. She has been involved with the organization since the 1970s.

Within the last five years there has been an increased interest in praise dance, according to Carla Kramer, Sacred Dance Guild Membership Director. Kramer, of Wickliffe Hills, Ohio, thinks it's because churches are allowing more freedom in worship.

For Kramer, a Roman Catholic, sacred dance began as an extension of her prayer life. She would dance alone in her room. She later started a praise dance group of Catholics. She asked her pastor if he would allow the group to perform during a service, and he agreed. They now perform several times a years at her church, St. Noel Roman Catholic.

Next summer, the Sacred Dance Guild will hold its first conference in the Southeast, July 11-16, at Lake Junaluska, N.C. Serving on the faculty selection committee for the Lake Junaluska conference is Donna Hardy, an English teacher at Bearden Middle School.

Hardy, a member of Rogers Memorial Baptist Church, is Tennessee's regional director of the Sacred Dance Guild. For more than 10 years Hardy has been involved in the organization. She has traveled all over the country to attend conferences and learn more about the art.

Two years ago Hardy started a dance ministry for teenage girls at Rogers Memorial. Hardy instructs the girls in sacred dance. The class also helps the young women learn more about their African-American heritage and customs.

Dancing, says Hardy, teaches the young women self-esteem and image-building.

## Poem

*by Mark Moloney, San Diego, July 1996*

Pointing west
above tender needles of pine
a flock of swallows wings breathless
to the source of all secrets.

The steady heartbeat of the waves
quiets every nocturnal bell and
murmur
and the earth beneath my feet
becomes a carpet to the stars
descending.

Holy ground, lost and conquered,
your spirit yearns to be remembered
and touched
by those whose orbs once spun here,
dancing the rhythms
of a million days and a million
nights.

Unclouded, my gaze can see
what is there and what is not,
but my tongue though fearless
is dumb to say exactly how
the land came to marry the wind
or how it holds every living thing —
including me —
in its gentle and ancient regard.

# More SDG Member Ideas

**Processional**

(Carrying communion elements and candles)
Tripudium step
(forward R, L, R, back L)
Repeat
Two-step (step, together, step) diagonally forward on R and L, lifting — element or candle to eye level on step side
Circle clockwise in four steps R,L,R,L.

Repeat above but substituting step forward R,L,R (dipping and rising on third step), close L, for the turn.

*Choreography by Joann Flanigan*

(This was done by SDG officers Joann Flanigan, JoAn Huff, Mary Jane Wolbers and Ann Pomeroy on February 11, 1996 at St. Mark's Evangelical Church, Huntsville, AL. Musical accompaniment was a vocal solo, "Seek Ye First the Kingdom of God."

**Keep it Simple**

By Jeannine Bunyan (From the Northern California Chapter Newsletter)

The question is often asked "What is the most fundamental suggestion you can give regarding Sacred Dance choreography." Without hesitation my answer would be, "Keep it simple!" Surprisingly this can be considered criticism to the trained dancer, while encouragement to the "congregational" dancer. How can both be true?

The trained dancer, who has spent years perfecting technique, must continually avoid the tendency to get so elaborate as to lose one's audience. Intricate steps may show off the skill of the performer, but may offer little to convey the message. With such a wide dance vocabulary from which to choose, it is a challenge to limit and select steps which move the message forward. A friend of mine once said he choreographs each dance three times. The first is for himself with complete abandon to express his inspiration. The second is for the particular occasion or audience. The third is for clarity — to remove anything extraneous which does not contribute to the message. In other words, to simplify!

On the other hand, the congregational dancer may feel inadequate due to a limited or lack of formal dance training. The discovery that a dance need not be complicated in order to be meaningful, comes as a relief. The caution here is to be certain that it is well rehearsed, and naturally the same criteria as above — that it conveys the message.

Of course, there are many other elements needed in choreography. My suggestion,in itself, is certainly "over-simplified." But, "Keep it simple" is an excellent starting point.

I leave you with a quote from Jon Franklin: "Simplicity, carried to an extreme, becomes elegance."

Jump for Joy!

# Joann Flanigan: Sacred Dance Guild President

*by Denise Dovell*

Her green eyes smile up at you, her laugh gently wraps around your shoulders, then she turns with a "Bye, baby, see you later." You watch her run across the lawn in her peach colored filmy skirt; she's like a water color painting by Degas. A sacred dance leader, world traveler, and former dance studio director, Joann Flanigan is the Guild's nineteenth President as of October 1, 1996.

Joann was born in Houghton Lake, Michigan, the sixth child of eight children. She remembers that her first dance class was a combination class of tap, ballet, ballroom, and tumbling at age nine. Joann continued her dance studies in Nebraska, Kansas, France, New York, Connecticut, and Alabama. She earned a Master's Degree in Dance Education from New York University in 1983.

While living in the New York area, Joann was Director of the Rondo-Rockwell Dance Workshops, and was an actress and dancer for the Fairfield County (CT) Children's Theatre. Joann married an army officer; she performed her first sacred dance at a Sacred Organ Concert at West Point in 1974. On Thanksgiving, 1975, she and her group were the first to dance for a worship service at the Cadet Chapel at West Point.

Joann is a member of St. Mark's Lutheran Church in Huntsville, Alabama. She introduced sacred dance to the congregation with a Children's Creative Arts Workshop series. She serves on the worship committee and sings with the senior church choir at St. Mark's. She has taught sacred dance workshops in Alabama and Tennessee and as far away as New Zealand, Hong Kong, Canada, and Hawaii. Joann has been on the faculty for the Sacred Dance Guild Festivals in Cleveland, New York, and Berkeley.

Joann was first introduced to the Sacred Dance Guild in 1977 by Carol Vasallo at a workshop in White Plains, NY. She danced at her first Festival in Lancaster, PA, 1985 and has missed only one Festival in the last eleven years. Joann feels that dance should be part of worship same as the singing choir; dance and singing in worship should not be considered entertainment. For Joann, it is the people and her relationships with other sacred dancers that keep her in the Guild community; Joann claims many Guild members to be her family and many she calls her children.

Joann feels it is her belief in the Guild and her experiences in the dance industry that will contribute to future decisions concerning the Sacred Dance Guild. She favors building the Sacred Dance Guild's Scholarship Endowment Fund in order to fund future participants to Festival; and she supports a travel grant program for board members to attend meetings.

**Joann Flanigan dancing "Here I Am, Lord" at Festival '96.**

Photo by Don Eldridge

Joann is a member of the Alabama Region. She is former Vice-president under Ann Blessin; she has served as the Membership Director, and a Director-at-Large where she chaired the Nominating Committee and the Scholarship Committee.

Joann and her husband, Cliff, have three children. Her husband is retired from engineering and the military. Joann loves to travel, to teach, and to dance in worship.

As president of an interfaith and international organization, Joann's vision is to see the Guild expand its membership, increase communication, and let the world be aware of the teaching of sacred dance.

# Sacred Dance Guild Directory • January 1997

**The Sacred Dance Guild is dedicated to dance as spiritual expression for:**

- **ENRICHMENT** of personal devotion and prayer.
- **CONNECTEDNESS** within the community at worship
- **ACCEPTANCE** and **EXPANSION** of relationships with God and others.
- **DISCIPLINED GROWTH** of the whole person: mind, body, and spirit.
- **CREATIVE DISCOVERIES** within the art form and in its relevance to the other arts in religion.

### National Festivals

The Sacred Dance Guild sponsors a National Festival as well as regional and Chapter workshops. Leadership and faculty at these events offer various dance forms from a unique blend of religious, cultural, and ethnic backgrounds. Dancers and non-dancers alike share the opportunity to experience movement as worship, prayer, healing, meditation, as an agent of change, as a message of peace, and as recreation.

## OFFICERS and DIRECTORS, 1996-1997

President: JOANN FLANIGAN, 1004 Brook Ridge Circle SE, Huntsville, AL 35801 205-881-8171, FAX 205-880-8628

Vice President: BARBARA TENER, 175 Alta Vista, Atherton, CA 94027, 415-854-5438

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# Youth and Sacred Dance

*by Bobbi Wethington*

Sacred dance is a beautiful and expressive contribution to the liturgy of the Christian church. The bringing together of God's word with our response to that word through music and movement offers the worshipper a visual, complementary and meaningful representation of the proclamation of the Gospel. When sacred dance is understood as an oblation, as a reverent offering to the glory of God, it conveys a powerful message to the congregation and can richly enhance the worshipper's faith response to God. Sacred dance can speak to us in all aspects of life: hope, joy, peace, love, despair, sorrow, sacrifice, healing, praise, and celebration.

It is vitally important for youth to find a place to be active within the life of the church and through such activity to contribute to the church's ministry. In a culture which breeds self-gratification, youth need to be reminded that they have been given particular talents and opportunities which rightfully belong to God and which ought to be offered up to God's glory and shared for the good of all God's children. Participation in youth fellowship, in vocal and bell choirs, in Sunday School, in the outreach ministries of the church, are all ways in which youth can offer up their gifts to God's glory and in community with God's children. We must introduce sacred dance to our youth as an energetic and expressive way for them to offer themselves to the glory of God.

I truly admire the youth leaders of today's church. In a culture where the church has lost much influence, church youth leaders have a difficult task with responsibility. Keeping youth committed, interested, and disciplined all at the same time requires much creativity and energy. In a predominantly entertainment-centered culture, it is challenging to keep youth focused on what they can contribute more than what they are always eager to receive. Today's youth expect a great deal from us. It seems that it is our job to entertain them! I remember when I was told by my youth leaders that it was up to me to work and reach out and seek my own goals and accomplishments.

I have been pleasantly surprised and delighted with my Youth Sacred Dancers at Duke Memorial United Methodist Church in Durham, North Carolina. We have been working together for over three years and it has been a tremendous joy to observe their transformation as they begin to comprehend worship and liturgy at a new and exciting level. The maturation of their bodies and the exploration of feelings is very much a part of the lives of these young dancers. Sacred dance can offer a way of expressing these real and new feelings in a positive way. The creativity and expressiveness of sacred dance allows youth to get in touch with themselves and with God, with the body and spirit, as they become merged in movement.

A student may join the youth dance group when he/she reaches sixth grade. Presently, I have four ninth graders and one eleventh grader. They are "full of life" and always a challenge to keep focused! At times "I pull my hair out" trying to get them to concentrate and focus on the choreography, and at other times I love and hold them as I listen to their struggles. They are preoccupied with the male gender, and with trying to make a fashion statement to be noticed and attractive. For one hour a week my goal is to "distract them" from self-absorption and have them focus on how they can offer themselves in Christian worship through liturgical movement. I pray that this early influence in their lives will consciously and subconsciously take hold of the way they live their lives. I encourage them to find in sacred dance and in all of their daily living the opportunity to praise God and to draw people closer to Him through their actions, as they use their entire being, both spirit and body, to glorify God.

We begin each session with a prayer, asking God to be with us and to help us CONCENTRATE on the divine presence and word during the next hour. We darken the room, light a candle, turn on soft music, and pray together with movement in the Taize style. This has become known as our "getting centered" time. Sometimes we recite our dance creed together, sometimes we share meaningful happenings from the previous week, or sometimes we read "A Dancer's Prayer" together ( page 162, "Gods People on the Move" by Mary Jones). We are then ready to discuss the meaning of the words of the hymn, anthem or psalter that we plan to represent through liturgical movement for an upcoming worship service. We usually do this while sitting on the floor in a circle. We ask one another what dance movements come to mind when we read the words. I invite them to demonstrate what they might feel or imagine. This is truly an exercise which stimulates creativity and spiritual growth. Thus, we gradually choreograph the entire piece together.

As I travel around North Carolina to give workshops on sacred dance, one idea I frequently stress is that sacred dancers should take turns watching one another and critically observe: "Are the words, music and movement all working *TOGETHER* to express the theme of the message?" If so, you have achieved your purpose. If so, you have DANCED! If so, you have worshiped. God uses the dancer to draw worshippers closer to the divine presence and to one another in community. It is a very special honor and a privilege to dance to and for the glory of God. Praise God! My youth dancers take turns observing one another and offer critique in a positive way.

As the group begins to practice with music the movements which have been choreographed, I create an atmosphere of reverence and sincerity. While this is often hard to do at seven p.m. with active adolescent girls, we accomplish our goal. Some of the dancers have backgrounds in dance, others do not. The students all support and help one another as friendships through dance have been created.

I am proud of the young sacred dancers and, most of all, grateful for them. They have learned "our dance vocabulary". We have around thirty movement phrases which generally go with the same words i.e. grace, Jesus Christ, adoration, etc. As the youth dancers learn to incorporate movements into their choreography, the congregation at Duke Memorial recognizes the movements and better understands the contribution of sacred dance to worship. Excitedly, the youth sacred dancers are maturing. The experience of joy is on their faces and in gentle motions. To witness is truly rewarding for me. The youth are becoming aware of God's great mystery as they worship God with their minds, spirits and bodies. My prayer over the coming years is that these teenagers may continue to experience intellectual and spiritual transformation through sacred dance. Through their gifts of sacred dance, I want their strong and sincere identity as Christians and their relationship with God to shine through for all to see. I pray they will bring others closer to God and touch lives in beauty through the ministry of sacred dance. As they graduate from high school, part, and go their separate ways, I pray that the seeds sown in their hearts will take root once again and spring forth with joy and praise for the glory of God. I give thanks for all the hearts they will touch as they grow and spread God's word through sacred dance! Alleluia!

Sacred dance is a beautiful and meaningful form of praise and love for God. When it is introduced and nurtured early within the hearts of children, dance gradually shapes and influences these lives. Sacred Dance must be a joyful sight in the eyes of God!

# Very Young Children's Dance Choirs

*by Diane Gulian*

During my growing up years, Sunday morning's church adventure consisted of putting on my hat, little white gloves, sitting VERY still and, of course, pretending I could understand what was going on. That growing-up experience was just one of the factors that moved me towards my decision seven years ago to get involved in "Dance Movement" at my local church.

How terrific for the children of the church to be able to put their energy to use to praise God in the form of Sacred Dance. How delightful to see kids cartwheeling and somersaulting from all corners of the chancel area to begin their dance.

I've discovered that five to seven year old children don't have as much conflict in their lives, socially, scholastically or sports wise as do many of the older youth in the church. Therefore, with the help of dedicated parents, they seldom miss rehearsals.

With simple choreography and "play," children become enthusiastically involved. Breathing exercises are as simple as our little dancers filling up their bodies with air as if they were balloons. And what happens when you let go of a balloon so filled to capacity? Why that balloon fizzles and flies everywhere allowing each little dancer to leap, run and roll to every corner of the sanctuary. Lately, the most often asked question has become: "Can we do balloons?"

Costuming during most of the year consists of white turtleneck shirts, white skirts or pants and white tights or socks. With the basic white, the look can change with cummerbunds, ribbons, sashes or even brightly colored T-shirts over the top. When warm weather approaches, our dancers change to the "funwear" of shorts and T-shirts.

At Michigan's Clawson United Methodist Church, the 5 to 7 year old dance choir dances simple prayer movements or short hymns every five to six weeks between September and June. On a recent Sunday, each of the seven dancers danced with their favorite stuffed animal to the Carpenters version of the "Bless the Beasts and the Children". These dancers are truly God's cherubs, and I feel blessed to work, play, and dance with them.

## RECOMMENDED READING/VIDEOS

1. ***Conflicting Directions in One Choreographer's Creativity from Dead Ends to Happy Endings* by Mary Craighill (29 pages, published 1996) available $3.00 per copy plus $1.00 postage/handling, The Sharing Company, 6226 Bernhard Avenue, Richmond, California 94805.**

Read this publication by Mary Craighill and enlarge your vision and strengthen your sacred dancing. Her dances ring true to life in all of its messiness and wonder. Mary vitalizes sacred dance with surprise which she reveals is closely related to humor. Her dances are good news.

2. ***Eyes to See Wholeness; Visual Arts Informing Biblical and Theological Studies in Education and Worship Through the Church Year* by Doug Adams (Prescott, Arizona: EMI Press, 1995), 225 pages, 120 photographs, paperback. $22.50 plus $3.00 postage/ handling from The Sharing Company, 6226 Bernhard Ave., Richmond, CA 94805.**

This book is for teachers of all age groups to inform their classes with visual arts of significance for religious studies and especially biblical and theological studies as well as liturgical and homiletical studies; and this book is for ministers and lay leaders to make worship, preaching, and education memorable by informing them with the visual arts. These chapters combine seeing, hearing, and doing to make for memorable worship, preaching, and education to aid intergenerational learning.

3. ***Human Kinetics Web Site*, Contact Marydell Forbes, 1607 North Market Street, P.O. Box 5076, Champaign, IL 61825-5076.**

Human kinetics unveils its new site on the world wide web.

4. The following list of items is available from The Sharing Company, 6226 Bernhard Avenue, Richmond, California 94805:

**Adams: *Congregational Dancing in Christian Worship*, $9.95 + $3.00 ph**

**Adams: *Sacred Dance with Senior Citizens*, $3.00 + $1.00 ph**

**Blessin: *Sacred Dance With Physically & Mentally Handicapped*, $3.00 + $1.00 ph**

**DeSola: *The Spirit Moves: Dance & Prayer*, $9.95 + $3.00 ph**

**Fisher: *Dancing Festivals of the Church Year*, $8.95 + $3.00 ph**

**Huff: *Celebrating Pentecost Through Dance*, $3.00 + $1.00 ph**

**Taylor: *Children Dancing Today's Challenges*, $5.95 + $3.00 ph**

**DeSola: video *DancePrayer*, $29.95 +$3.00 ph**

**Adams: video *Dancing Christmas Carols*, $19.95 + $3.00 ph**

5. ***Spreading the Word: A Guide for Publicizing Your Event*, reviewed by Mary Jane Wolbers.**

This guide contains much helpful information for individuals and groups planning an event. Topics included are: Creating a Self-Mailing Brochure, Creating a Postcard, Postal Regulations, Press Releases, Public Service Announcements, Publicity Timeline, Developing a Mailing List, Response to Your Publicity, Publicity Expenses, Definition of Terms.

Publicity via radio is covered in the handbook, but not television or electronic media. Using photographs and drawings are mentioned, but it might also be remembered that the new color-copy machines are very useful in reproducing black-and-white as well as color originals, and usually less expensive than photographic reprints.

Smith also has available a booklet, *Embodiment of Worship* dealing with the use of dance in worship services. For further information and ordering copies, write Daniele J. Henjum Smith, 1226 East First Street, Duluth, MN 55805.

6. From the Editor: Do check out the following articles:

**"Liturgical Dance: Wherever a Dancer Stands is Holy Ground" by Linda Kent and Joanne Tucker, *Dance Magazine*, December, 1996, Vol LXX No. 12 issue.**

**"Habits and Expectations: The Good, the Bad, and the Useless" by Virginia Spatz, *Dancing Through Life*, September/ October, 1996, Vol. 2 No. 6 issue.**

**Summer 1996 Conference Issue of *American Dance*, The official Publication of the American Dance Guild, Volume 40, No. 4, Summer 1996 issue.**

**"Searching for the Spiritual Among Native Americans" by Fr. John Giuliani, *Christianity and the Arts*, November/ January 1996-1997, Vol. 3, No. 4 issue.**

7. ***Black Sacred Music: A Journal of Theomusicology*, Edited by Jon Michael Spencer, published by Duke University Press from 1989 to 1995, issues 1 through 10 at $15.00 per issue. To order or for information write: Music Department, Jon Michael Spencer, University of Richmond, Virginia 23173.**

8. ***Sacred Woman, Sacred Dance* - Awakening Spirituality Through Dance and Ritual, by Iris J. Stewart, published by Inner Traditions, P.O. Box 956, Rochester, VT 05767. To order write Inner Traditions, $24.95 plus $3.00 shipping.**

## LETTERS TO THE EDITOR

From Domini H. Boling, 3725 Sunlake Farms Rd., Apex, N.C. 27502

I have been meaning to contact you for many years. I have for some time (8 years or so) been involved with dance ministry teaching, choreographing and sometimes dancing myself.

Please send information for me to join your organization.

From Tokiko Hiyama via Mary Jane Wolbers (Ed. Note: Contact Mary Jane)

Mary Jane has graciously offered to support my ministry and take a moment to distribute information about the work I do. For those of you who attended the Sacred Dance Guild Festival '95 in Hawaii, and for those who could not, I want to share a new perspective about Yume No Mai, A Dance of Dreams....

Thanks to the support of my community and inspiration from leaders like yourselves, I am creating an authentic musical ministry which is the union of spirit, multi-cultural experience and creativity — a Yume No Mai CD....If you can help in any way to bring this light home, let Mary Jane know. When I receive your message, I will update you regularly about the progress of Yume No Mai and all its connection to your support....Until then, Aloha.

From Mary Jane Wolbers, November 20, 1996

Joann Flanigan has graciously involved Guild members in dance presentations at her church on the occasion of Board meetings in Huntsville, Alabama. I appreciate the opportunity to participate with her, Huntsville dancers, and fellow Guild members, and to worship with the warm and receptive congregation and pastor of St. Mark's Evangelical Lutheran Church.

Each time we are blessed with this privilege, I am reminded of the first and only time the whole Executive Board danced together as a choir: the Guild Festival in 1963 at Dartmouth College in Hanover, New Hampshire.

Mary Anthony, popular workshop and Festival leader and an honorary member of he Guild, provided her NYC studio space to rehearse and prepare for this momentous performance. For Dartmouth, it was the first time dance was presented in the then-new Hopkins Center for the Arts.

In addition to Guild choir works, some officers offered solos. Visiting choirs also performed. The program that day was enthusiastically received by Festival participants, college personnel and the community-at-large.

No, it doesn't seem that this happened over thirty years ago! Or that our collegial fellows in the American Dance Guild are hosting events to celebrate Mary Anthony's eightieth birthday and the fortieth anniversary of her Dance Theatre. Indeed, "we *have* danced." I'm dancing into 1997 and setting my sights on Lake Junaluska, come Festival time. You, too?

Public Apology

To all my southern sisters and brothers who may have been offended by my unintentional insensitive comments or "humor" at the Annual Banquet '96 in Berkeley, I ask for your forgiveness. In retrospect, the high energy of the evening and my insecure entertainment ego were carelessly misdirected.

*Barrie Gibby, Regional Dir. South Carolina Festival '97 Faculty Committee*

## CHAPTER NEWS

**Southern California Chapter**

"Dance: Circle of Love" was held October 12 at Padre Serra Catholic Church, Camarillo with Catherine Foley, Stella Matsuda and John West as leaders. November 15-17 the Alleluia Dance Theatre held their annual retreat at Casa de Maria, Santa Barbara. On December 1 the SDG Southern California Chapter held their annual "Dancing Christmas Carls" in Northridge.

**Constitution Chapter**

The Fall Workshop, October 19 was stimulating for all attendees with Dr. Karen Clemente of Eastern College. She explored in movement ancient symbols: Circle, triangle, cross, spiral, hourglass, and labyrinth. Due to weather the workshop will be concluded on April 19 with shaping symbols, creating movement for them and melding them with others to create new material.

The following comment should be shared with SDG members. It was made by two women who arrived late at the Workshop. "We came into the room as total strangers to the group. All the heads turned to us as we entered and EVERYONE SMILED. We were so moved by the warmth of our welcome. That had never happened to us before with any group." (Don 't you agree that friendliness is typical of the Sacred Dance Guild? - Kay Troxell, Chapter Representative)

The Praise Dancers, directed by Barbara Williams, Philadelphia, celebrated the Holidays with programs of seasonal dances. Founded in 1993 by Barbara with 12 members, the group now has 21 dancers who meet weekly on Saturday mornings. Barbara is a teacher at the Philadelphia Creative and Performing Arts High School. After becoming active in dance through the Christian Education department at her church, she felt "that God had blessed her with the gift of dance and she wanted to give something back to Him. The Praise Dancers truly portray a beautiful image of praising the Lord." Barbara brought Sandra Byrd, Kendra White, and Karen Williams from the Praise Dancers to the Fall Chapter Workshop.

Karen Clemente collaborated on an original dance theatre piece presented at Eastern College in November entitled "Labyrinth: I'm Not Going Anywhere Without You." The Sacred Dance Group at the College offered an Evening of Prayer and Praise at their Annual December Dance Concert.

Students in Lenis Spracher's dance classes have become interested in sacred dance and as a result have participated in sacred dance programs in the Lancaster area. She choreographed dances to "Lord, I Lift Your Name on High, " "We Gather Together," and "Thank You, Lord."

**New York/Southwest Connecticut Chapter**

On December 8 at the Union Theological Seminary, New York City "The Light That is Born Within Us: Meditation with Responses to the Spirit of the Season" was held with guided warm-up, circle dance, liturgical dance, spontaneous response to scripture, members' works in progress and procession of light. This workshop was sponsored by the SDG: New York and Southwest Connecticut Chapter.

**Ohio Chapter**

The Leaven Dance Company was featured in a performance of Helen Tamiris' at the Stow Community Arts Festival in September. The dances were set on the company by Odette Blum of the Dance Notation Bureau through a grant from the Ohio Arts Council. Leaven was given the charge of introducing the community to sacred dance as an art form. Six company dancers worked with directors, Kathryn Mihelick and Andrea Shearer, in reconstruction of the historic work.

On December 15 the Leaven Dance Company performed "Advent Offerings: A Moving Experience" sponsored by Trinity United Church of Christ, Wadsworth.

**Lakeshore Chapter**

The Dance Therapy Center presented a workshop "Toward Healing Physical Pain" on December 7 at the Fine Arts Building, Chicago.

The Chicago Moving Company is still making dances, dancing dances and using movement to entertain, educate, build communities and solve problems. (From the Editor: This group goes into the schools throughout the area having students as part of their performances!)

On October 19 "Celebrate Diversity in Sacred Dance Guild Workshops" was led by Brother Joseph Kilikevice, Sandy Ragsdale and Ginny Eck, Artistic Directors of the Lake Shore Dancers Company and Leo Keegan from Outabounds Performance Company, at Union Church, Lake bluff.

## SACRED DANCE ACTIVITIES

**Alabama**

"Dancing Our Spiritual Journeys: Crossing the Bridge from Here to There" was the theme of the liturgical dance workshop held September 7 at the Bibb Graves Dance Studio, University of Montevallo, Birmingham. Leaders/instructors were Joann Flanigan, Sue Highfill and Deborah Mauldin.

**Arizona/New Mexico**

Caitlin Williams greets with the following events: Thursday in the Dark Dance Theater, in residence at University Presbyterian Church, Tempe celebrated Advent with dance on October 27 and had an Ecumenical Thanksgiving Eve service on November 27.

Sacred Dances of Findhorn led by Raphael Bradley share experiences of sacred folk dances and faiths from around the world.

Saint Mark's Sacred Dance Group directed by Anna Katie Taffs offered a workshop and service on November 9 at St. David's Festival, St. David's.

St. Mark's United Methodist Church celebrated the Remembrance of Baptism with sacred dance on Sunday, October 27.

Pope Pious X Catholic Church's dance liturgist is Mary McElroy. St. Cyrils Catholic Church's dance liturgist is Roxanne Nowlin. Donna Hollis, liturgical dancer at St. Albert's Catholic Church in Las Cruces, New Mexico offers workshops. In Picos, New Mexico, Carla de Sola gave a dance retreat on October 11-13 "Encountering the Lord of the Dance" at the Picos Benedictine Monastery.

**Massachusetts**

Christians in the Arts Networking, Inc., Arlington, gathered on April 25 outside Boston for a Christian Art Group Leaders' Retreat.

**New Jersey**

News from Dance Forum and Carol Fonda & Company is the special showing that was held on November 18. The BodiBalance Workshops for New York dancers and dance students will begin in January, 1997. The "Rise ' Shine Wake-up" and "Executive Bodi-Refresher" tapes are available for $9.95 each, Dance Forum, Inc., 29 Washington Sq. W., Suite 7C, New York 10011.

Spirit Dance, Linda Telesco, director: on November 17 danced Thanksgiving program of hymns and psalms at Totowa United Methodist Church, Lyndhurst. The Spirit Dance programmed an Advent service on November 24 with "Blessed Are They: The Story of Mary and Elizabeth". Also danced was a candlelight procession to "O Come, O Come Emmanuel" and a version of "Lo, How a Rose E'er Blooming" and "Holy is His Name." On November 27 the group was part of the Thanksgiving Interfaith Service at Rutherford United Methodist Church.

"Start of Wonder," a collection of danced Christmas carols was the Christmas/Advent programs offered by the Spirit Dance: December 1 at United Presbyterian Church, Cedar Grove; December 8 at Center for Positive Living Community Church, Rochelle Park; December 10 at Good Shepherd Lutheran Church, Glen Rock for the "Women's Seasonal Devotional"; December 13, Wyckoff Reformed Church; December 15 at St. Paul's RC Church, Ramsey; December 22 at First Congregational Church in River Edge and January 5 at Our Lady of the Lake Church, Verona.

**North Carolina**

Karen Day and Bill Coolidge of *Improvising Life* give the following events: November 19: "Abundance" exploring scarcity and gratitude in our bodies by moving, singing and telling stories; November 23: "Creations of Desire" improvised performance by Karen Day; December 7, 15: Advent Breadbaking Workshop - a time to reflect, while moving and waiting on what we are birthing during this season and December 10-11: "Coming to our Senses," an Advent Retreat with Bill Coolidge.

In one issue Karen said "I know that my dance on earth is rarely as purposeful as I'd like to believe. I choose to skip, stomp or run but I can always be tripped up. In the water I can surrender and still kick, stroke and glide my way through. Daily I make my choices, to lead or follow, to allow and to create. And daily I get surprised, tripped up, gasp and struggle under a 'foreign' power. This is the mystery of creation."

Bobbi Wethington of Celebration through Sacred Dance notes that on September 15 the NC Conference of the UMC received a new Bishop and the Duke Memorial Sacred Dancers of Durham interpreted through dance "The Thanksgiving Over the Water". On October 19 Bobbi held the annual fall sacred dance workshop at Duke Memorial UMC, concentrating on the dancer and his/her relationship with God and how this influences choreography. On November 16 Rev. Ginny Going and Tom Henderson held "Playing to Live—a Creative Movement Workshop" in Durham at the Eno River Unitarian Universalist Fellowship.

**Oregon**

Sharon Miller from West Linn reports: Power & Praise Dance Company led in dance worship on March 17 at Tabor Heights United Methodist Church, Portland; March 31 at Tigard United Methodist Church, Tigard; April 7 at Faith United Methodist Church, Troutdale; June 9 at First United Methodist Church, Beaverton; October 12 a Women's Spiritual Renewal Retreat at Christian Church Regional Women's Fellowship, Turner and November 10 at Roseway Community Presbyterian Church, Portland.

**Virginia**

From *Churchwoman*, Vol. 62, No 3, 1996: Susan Shank Mix, member of the Sacred Dance Guild, living in Lynchburg is noted as equally at home "in expressing the exultation and tears of life through her art as a liturgical dancer" as in being president of the Church Women United. "Her first symbolic act as National President, in fact, was to minister to her Common Council sisters by dancing to the familiar tune of 'Here I Am, Lord,' sung to the taped voice of her husband of 35 years, the Rev. Rex Mix." When asked to describe herself, she replied "I'm a free lance human being: liturgical dancer, elder, teacher, butterfly, wife, mother, grandmother, runner."

## Study Program in Liturgical and Sacred Dance

Boston College, July 21st - August 1, 1997

This study program in Liturgical and Sacred Dance with Robert VerEecke, S.J. and the Boston Liturgical Dance Ensemble will be offered as part of the Boston College Summer Institute in Religious Education and Pastoral Ministry. This program offers participants an intensive two week immersion in the art and technique of dance as an expression of the sacred. A morning course in Sacred Dance for academic or continuing education credit will be offered, as well as afternoon workshops in liturgical dance and evening colloquia. Technique classes and participation in liturgies will also be available. It is possible to elect to do either a morning course or an afternoon workshop separately. There will be a reduced rate for those doing the full program. The approximate cost of the full program is $500. Room arrangements will be made through the Summer Institute. Approximate cost: $120 per week/single; $72 per week/double. On campus housing is air-conditioned with kitchen.

Rev. Robert VerEecke, S.J., Jesuit Artist-in-Residence at Boston College is co-author of "Introducing Dance in Christian Worship" (Pastoral Press 1984) and "Ritual Plays" Engaging Communities in God's Word (Treehaus 1997). He is also producer of the videos "Dance in Christian Worship" (Pastoral Press), "For the Greater Glory of God" and "St. Mark's Gospel" (Boston Liturgical Dance Communications).

Institute Toll Free Number: 1-800-487-1167 for more information and brochure.

The nominating committee thanks everyone who sent in an Interest Inventory sheet. We received more than 70 responses, and they continue to come in. We have learned many interesting things about our members and have received some address changes. Some vacant positions have already been filled as a result of the responses. The committee will be taking a close look at those who checked an interest in various Guild offices before the nominations for next year are finalized.

Many people expressed interest in Vision 2000; those names are being passed on to that committee.

If you haven't sent in your sheet, it's not too late. Send it to: Joceile Nordwall, Nominating Committee Chair, 8703 Bradgate Rd., Alexandria, VA 22308-2312.

# MEMOS FROM THE MINUTES

**Board-at Large Meeting**
Pacific School of Religion, Berkeley, Ca
July 28, 1996

**Present:** Colley Ballou, Ann Blessin, Kathleen Brown (proxy for Mary Jane Wolbers), Denise Dovell, D. J. Edwards (proxy for Carla Kramer), Joann Flanigan, Barrie Gibby, JoAn Huff, Toni' Intravaia, Barbara Lyon (proxy for Pam Bittner), Kathryn Mihelick, Joceile Nordwall, Ann Pomeroy (proxy for Dana Schlegel), Barbara Tener, Bobbi Wethington (proxy for Annie Zahradnik).

**National Scholarships:** Barbara Tener reported that 5 people received National scholarships this year: Christine Wioch, Diana Holbert, Nancy Smith, Diane Schayot, and Anna Douthwright.

**Memorial Endowment Fund:** Barbara Tener reported that there were 220 donors to the Memorial Endowment Fund this year. They gave $3314. A matching grant provided $2000, totaling $5314.

**Visions 2000:** Denise Dovell presented a list of proposals generated by the June 13-16 Retreat in Watertown, Connecticut; the purpose of which was to find ways of using information developed from previous studies by establishing costs of suggestions and appropriate time lines. Responses from non-attendees also were incorporated.

**Festival '97:** A flier from the Lake Junaluska Methodist Assembly was shared.

**Festival '98:** Snowbird Resort near Salt Lake City, Utah with Judy Barnett Festival chairperson assisted by Sue Carter.

**Festival '99:** Locations being considered are Ghost Ranch, St. John's College in New Mexico, Steamboat Springs, Colorado, and St. Louis, Missouri.

**Dedications:** It was agreed by consensus that the Faculty Concert be dedicated to Connie Fisher and that the Wing-It Concert be dedicated to Martha Yates.

**Annual Meeting,**
**Sacred Dance Guild Highlights**
HS Lordships Restaurant on the Berkeley, California Marina, August 1, 1996

**The meeting** was called to order by President Ann Blessin and it was determined that there was a quorum.

**Membership:** 671 members, 205 not renewed and 15 new members

**Treasurer:** The Guild has a balance of $3,890.18 in the checking/operating fund; $18,013.52 in savings, $22,947.24 in the Vanguard 27 Memorial Endowment and $3,853.88 in the Vanguard Income Life Membership. Total assets are $48,704.82

**Future Festival Planning:** Brief reports were given for the '97 Festival at Lake Junaluska, the '98 Festival at Snowbird, Utah, and Festival 2000 in Ottawa, Canada. The Guild is still searching for a site for the '99 Festival.

**Voting Results:** President, Joann Flanigan; Vice-President, Barbara Tener; Recording Secretary, Lavinia Lee Tomlinson; Corresponding Secretary, Annie Zahradnik; Treasurer, Barbara Eppich, OSU; Membership Director, Carla Kramer; Program Director, Lisa Tuttle; Journal Editor, Toni' Intravaia; Director of Regions & Chapters, Denise Dovell; and Resource Director, Kathryn Mihelick.

Elected for the 1996-1999 Directors-at-Large: Ann Blessin, Anna Douthwright, Sally Moravitz.

Elected for 1996-1997 Regional Directors: Alabama: Sue Highfill, Arizona/New Mexico: Caitlin Williams, Florida: Carolyn Greene, Georgia: Kari Ward, Hawaii: Starfire, Connie Ching, Idaho: Vickie Blake, Iowa: Mary Ellen Lewis, Kansas/Missouri: Mark Maloney, Kentucky: Sally Rothenberger, Louisiana: Betty Wooddy, Massachusetts: Elizabeth Kilbourne, Michigan: Diane Gulian, Minnesota: Pat Schuckert, Montana: Karen Cheney Shores, Nebraska: Rev. Nancy Phillips, New Hampshire: Elsie Keefe, New Jersey: Sylvia Bryant, North Carolina: Bobbi Wethington, North Dakota: Pattie Carr,Oklahoma: Georgeana Rainwater, Oregon: Val Hammond, Western Pennsylvania: Pamela Shaw,South Carolina: Barrie Gibby, South Dakota: Jerilyn Ommen, Tennessee: Donna Hardy, North Texas: Joann Robertson, South Texas: Barbara Paul, Utah: Sue Carter, Vermont: Judith Reichsman Preble, Washington: Phyllis Stonebrook, Wyoming: Joyce Barnard, Eastern Canada: Ruth Richardson, International: JoAn Huff.

**Proposal/Motion** was made by Ruby Wiles that receipts from the silent auction go into the Festival Scholarship Fund. Motion Seconded/Passed.

**Bylaws change:** Motion made by Barrie Gibby to change from the present 24-month term for officers of the Executive Board back to a 12-month term. Motion Seconded/Passed.

**Amended Charter:** Motion made by JoAn Huff to approve amendment of the Northern California, Southern California, Constitution and Potomac Charters. Seconded/Passed.

**Sacred Dance Guild**
**Executive Board Meeting Highlights,**
Home of Joann Flanigan, Huntsville, Alabama, October 12, 1996

**Present:** Barbara Eppich,OSU, Joann Flanigan, Carla Kramer, Judy Styles (proxy for Toni' Intravaia), Lavinia Lee Tomlinson, Mary Jane Wolbers (proxy for Barbara Tener), and Annie Zahradnik

**Announcements:** were made of Presidential appointments: Ann Blessin, Director of Development; Anne Slesinger and Sybille Volz, Bylaws Committee; Carla de Sola, Director-at -Large (replacing Ann Blessin), Sue Johnson, Festival '97 Coordinator. Designated chairpersons are Mary Jane Wolbers, By-Laws; Joceile Nordwall, Nominating; Annette Dukes, Scholarship.

**Visions 2000 Proposals:** The first proposal concerning the mission statement: "The Sacred Dance Guild believes that sacred dance is a catalyst for spiritual growth and change through the integration of mind, body and spirit (mind+ body +spirit)." This proposal had already been adopted.

The second proposal concerning Executive Board meetings on the internet and electronic-mail communication with the Board-at-Large was approved in an interim policy until such time as the by-laws can be amended with Carla making the motion and Barbara seconding.

The third proposal concerning job description for the committee for collegial affiliations and the application form for new affiliates be accepted as presented was approved with Barbara's motion and Mary Jane's second.

Approved by consensus: that the proposals submitted by Anne Marks in her report be implemented, concentrating in external communication.

Proposal seven concerning Festivals being held biennially on even-numbered years beginning in the year 2000 and that District Conferences be held on odd years beginning in the year 2001 was not approved. Motion by Mary Jane, seconded by Annie.

It was approved to study the Guild committee structure and make recommendations for by-law change.

It was agreed by consensus that Anne Marks and Ann Blessin develop a proposal concerning the Guild promotional video.

It was approved that the liability insurance coverage be increased.

It was approved by consensus that Denise Dovell confirm our membership in the World Dance Alliance, from proposal six, as approved at the July 28, 1996 meeting.

It was approved to accept the Visions 2000 proposal twelve concerning job descriptions of the executive board.

Regarding Visions proposal nine concerning Journal expenses, it was approved that Annie investigate and report to the February Board Meeting. It was approved that decisions on Visions 2000 proposals nine, ten, eleven and thirteen be tabled until the February 1997 meeting.

It was approved by consensus that Carla Kramer develop the new brochure and produce it by December, 1996.

***Further details and/or copies of reports filed at Board meetings are available to members by request to the President.***


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## Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 31 W. 21st Street, 3rd Floor, New York, NY 10018 (212) 627-3790.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 4528-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

## CALENDAR

**January 5, 1997** - "Amahl and the Night Visitors" with Spirit Dance, Our Lady of the Lake Church, Verona, NJ. Contact: Linda Telesco, (201) 997-6767.

**January 13-17, 1997** - "Dance as Intercession: at Claremont School of Theology, taught by Cindy Winton-Henry, Phil Porter, with their Body Wisdom, Inc. Contact: Tel: 510-465-2797.

**January 22, 1997** - "Reuniting Our Bodies, Minds and Souls," Casa DeMaria, Santa Barbara, CA. Contact: Tel: 805-969-5031.

**February 8, 1997** - Leaven Dance Company "Lent—The Alpha and Omega," sponsored by Christ Church Episcopal, 21 Aurora St., Hudson, OH. Contact: Ann Hudson Tel: 330-334-2536

**February 20-22, 1997** - Workshops "Wisdom of the Body" for Texas Christian University and the Latreia Institute, Dallas-Fort Worth with Phil Porter and Cynthia Winton-Henry. Contact: Sheila Collins Tel: 817-483-6267

**February, 21-23, 1997** - National Dance Association Conference: Dance Science and Somatics IV, Cleveland, Ohio. Contact: AAHPERD Convention Department. Tel: 703-476-3466. E-mail: conv@aahperd.org.

**March 1-2, 1997** - "Landing On My Feet" Workshops and Performance led by Cynthia Winton-Henry and Phil Porter in collaboration with Leaven Dance Company, Kent State University Newman Center, 1424 Horning Rd., Kent, OH 44240. Contact: Kathryn Mihelick, Tel: 330-688-8806.

**March 7-8, 1997** - "Our Bodies and Our Souls: Experiencing the Sacred Through Movement" workshop with Carla DeSola, sponsored by the Center for Continuing Theological Education of Duke Divinity School in Durham, NC: Contact: Tel: 919-660-3448.

**April 19, 1997** - Workshop "Moving in the Spirit," 5th Annual Spirituality Convocation with Linda Telesco, College of St. Elizabeth in Morristown, PA, sponsored by the Center for Theological and Spiritual Development. Contact: The Center Tel: 201-605-7309

**July 6-13, 1997** - "Building the Temple" for Christian Dance, Movement, Mime and Clowning, Pretoria, South Africa, Third International Christian Dance Fellowship Conference. Contact: Teri Butler, Tel/Fax: 1-407-689-2060.

**July 11-16, 1997** - "Dancing Spirit of the Mountains" Sacred Dance Guild '97 Festival, Lake Junaluska, North Carolina. Contact: Denise Crowell, Festival '97 Registrar, Tel: 704-692-6597.

**July 21-August 1, 1997** - Study Program in Liturgical and Sacred Dance at Boston College with Robert VerEecke, S.J. and the Boston Liturgical Dance Ensemble. Contact: Tel: 1-800-487-1167.

**July 28-August 1,1997** - Phil Porter and Cynthia Winton-Henry and Wing It! in national United Methodist Christian Education Conference, St. Louis, Mo entitled "God's Children-Daring to Dance the Dream." Contact: Wing It!, 669A 24th Street, Oakland, CA 94612.

**Executive Board Meetings**

**Winter Board Meeting:** Saturday, February 8, 1997, 10:30 a.m. Barbara Tener's home, Atherton, California

**Spring Board Meeting:** Saturday, May 3, 1997, 10:30 a.m. Joann Flanigan's home, Huntsville, Alabama.


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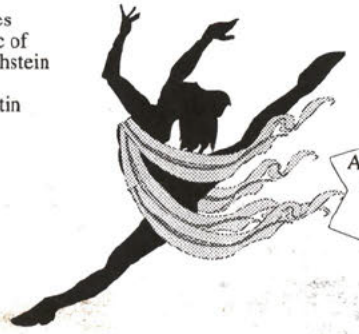

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Rec'd Jan 9, 1997